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SOUTH AFRICA'S No.1 HIP HOP MAGAZINE

HYPER

ISSUE 70 DEC '15 / JAN '16

bigger than hip hop

R39.90



THE GREAT DEBATE

A RETROSPECTIVE ON THE **BIGGEST**
RIVALRY IN SA HIP HOP HISTORY

PLUS

2015 WRAP-UP:

- WHO MADE THE MOST MONEY • WHO PLAYED THE MOST SHOWS • SONG OF THE YEAR
- MUSIC VIDEO OF THE YEAR • BIGGEST HIGHLIGHTS • BIGGEST FLOPS • WHO GOT NEXT?

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A group of four young people are posed on a rooftop in a city at dusk. In the foreground, a young man with curly brown hair, wearing a blue and white long-sleeved shirt and blue jeans, is leaning forward, looking intently at the camera. Behind him, a young woman with long dark hair, wearing a blue denim shirt and blue jeans, is sitting and looking away. To the right, another young woman with long blonde hair, wearing a blue denim shirt and blue jeans, is lying down with her eyes closed. In the background, a young man with dark hair, wearing a blue jacket, is sitting and looking towards the right. The rooftop has several red cylindrical vent pipes and a concrete surface. In the background, city buildings with lit windows are visible under a twilight sky.

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VISUALZ: GAS PHOTOGRAPHY



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YOWORD



Send us your thoughts! Praise us, diss us, give us a million bucks (if that's your thing); whatever's on your mind, we wanna hear it. Best letters get published. You can reach us on Twitter and Facebook too. We love hearing from ya'll!

MISGUIDED NOSTALGIA

The October/November issue was mad B.O.R.I.N.G! No one wants to read about no damn educational stuff about 'how to make it'. Just stick to giving us information about stuff like rap beefs and who's making the most money in the game! This Freditor guy is a bust. I miss Simma.

That Ill N*gga, Boskruin

*Dear That Ill N*gga, your very serious request has been noted. I miss Simma too; most times she was the only thing standing between me and carefully crafted, obnoxious and petty responses to selfish readers who don't realise that not everyone has the same access to information that they do. And responses like this: since we are sharing things with each other, I miss those perfectly cut, crust-less toasted sandwiches my mother used to make for me up until Grade 4.*

The Freditor

MORE EVENTS

How come you guys don't cover more events like you used to? I love the interviews but I also really enjoyed seeing what went down in the different cities around the country.

Tshepo McPhly

Well, Tshepo, I have to agree with you there. Events are still one of our main focuses, but seeing as we have a magazine that only hits shelves every second month, timing can be tricky. So rather than report about an event that most people have seen and heard of to death by the time the issue is released, we'd rather give it to you in real time or

shortly after. If you're not already doing so, make sure to follow our Instagram (@HypeMag_SA) and Twitter (@HypeMagazineSA) pages where we do live interviews and event updates. Also go to our website, www.hypemagazine.co.za, for gallery images. Blessings!

The Freditor

FAUX PAS FASHION

Why do rap n*ggas care about fashion so much these days? I loved rap when it was all about the lyrics, instrumentals, flow, poetry and delivery! I'm not saying we need to go back to when it was acceptable to just throw on some Timbs and a hoody, but I think so many rappers these days have presence or good fashion sense and they use it to distract the average consumer from their subpar music. Am I the only one who sees this?

Medical Mike, CPT

LESS BEEF, MORE CHICKEN

In the beginning the Cassper and AKA beef was entertaining and exciting because we'd never really seen beef get this serious in local hip hop. But personally, I think it's gotten to a point where it's exhausting for the fans and also for the other players in the industry. As long as this thing continues, it keeps the spotlight on these two buffoons and it's all the media wants to report on, while there are other artists doing amazing things who don't get the attention they deserve. Not to mention that because the industry is so small and everyone is connected, it's forcing people to pick sides whether they want to or not, and that's some bullsh*t!

Just this year Bonang, Riky Rick, Zinhle, Euphonic, Major League, Black Coffee and others have been sucked into this whole thing by association to one of the guys involved. It's going to get to where the fans will suffer because collaborations and event line-ups will be dictated by who f*cks with who. We get it: Cassper is humble and loves God, Boity and shouting on tracks, and AKA is a cross-dressing, talented lyricist who loves to antagonise Twitter trolls. It's time to bury the hatchet and give the rest of the rap game space to flourish.

Nare Mokgotho, Ermelo



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FREDITORIAL

5:40AM - VIEWS FROM THE RAFTERS



I HAVE TO ADMIT, WHEN WE CONCEPTUALISED and agreed on this cover within the internal team, one of my main concerns was falling out with AKA's and Cassper's camps – concern that this would be viewed as a desperate attempt to stir up more controversy around this already escalated rivalry in a ploy to sell more magazines. But nothing could be further from the truth.

Both this publication and I as an individual have a long history with AKA. The magazine's history is well documented (Entity articles, Newcomer of the Year at the 2010 **HYPE** Awards, covers, and the like), but here's a little information on mine. I met Kiernan in 2007 while still in high school when he performed at an event I worked with for a few years. As he grew in his solo artistry, I grew in my involvement in the industry and we would find ourselves working more closely a few years later on a Vuzu dance show titled *Masters of Rhythm*, on which he was a judge and I was a presenter. When the 50 MCs list popped off in 2012 and I got my a*s handed to me on live radio by a room full of disgruntled OGs, I remember the text he sent me: "Keep your head up. This is what hip hop needs. The magazine needs you." He never forgave me for apologising for that list; I didn't either. What he doesn't know is that I took his advice and did something I feel hip hop needs. He just so happens to be the subject of my initiative.

Nyovest I met in 2011 after a friend from Maftown put me onto his momentous movement in his hometown. We first connected when he sent me a DM asking if he could launch one of his songs on the **HYPE** site. I watched from afar as his infectious energy swept the industry and he eventually conducted his first-ever magazine cover article. His team is a really cool bunch who personify the word 'family' in 'Family Tree' and it's always been mutual love and respect.

After some reflection I had to think about why I was here, and re-evaluate my responsibilities and loyalties. In case you're not aware, this industry is

very small. A few calls from the right people and you could be blacklisted faster than Tyler the Creator was banned from Australia. So there was some level of risk connected with the execution of this concept. But I had to realise that my biggest responsibility is to

"BECAUSE WHAT IS HIP HOP IF IT ISN'T UNCENSORED FEARLESSNESS, AT ITS BEST?"

the readers – the fans of the culture and people who care enough to lap up every hit, diss record, CD, press statement and even the bullsh*t that these beloved artists spew out to the world. And as the biggest theme in local hip hop in the past year and definitely the biggest rivalry in SA hip hop history, it was more than a controversial cover – it was an obligation. Because what is hip hop if it isn't uncensored fearlessness, at its best? So that in 15 years, when one is looking to make sense of the context of SA hip hop and its history, this will be used as a reference. Blacklisted or not. So without their consent, here we are.

As for the rest of the issue, 2015 has arguably been the most eventful year in music for South Africa, so we have our go at trying to wrap it up as much as possible in an 80-pager. The entire issue is also a visual tribute to our favourite live moments of the year. Then we look to 2016 prospects and welcome what is sure to be an even more exciting year in music. So enjoy the content, debate it if you must, and feel free to hit me up on hype@hypemagazine.co.za if you need to cuss us out, comment on anything, or send praises. We rock with you regardless.

I hope you enjoy this issue.
Your servant in culture,
The Freditor

ISSUE 70 • DECEMBER '15 / JANUARY '16

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ISSN 1811-086X
ADVERTISING sales@panorama.co.za
Tel: 011 468 2090
SUBSCRIPTIONS subscriptions@panorama.co.za
Tel: 011 468 2090 | Fax: 086 667 7100
ACCOUNTS accounts@panorama.co.za
PRINTERS Business Print
DISTRIBUTION Republican News Agency

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abc **FIPP**
Jan-Jun 2015
14,180 (certified)

Published By Panorama Media Corp (Pty) Ltd.
Private Bag X4, Kyalami, 1684, South Africa.
92 Campolino Road, Kyalami.
Tel: 011 468 2090
Fax: 011 468 2091

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03



04



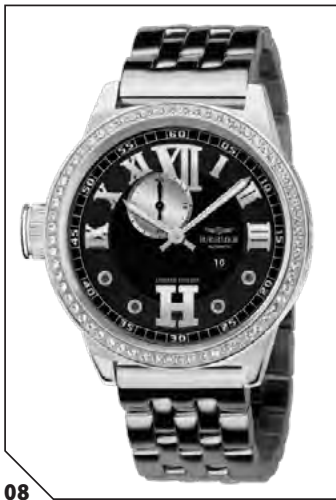
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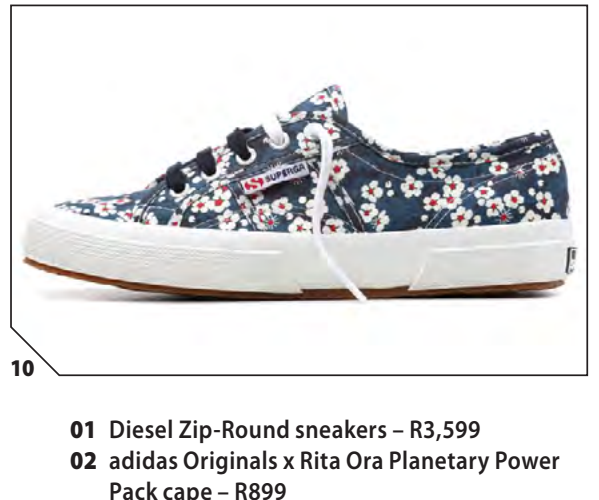
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08



09



10

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- 02 adidas Originals x Rita Ora Planetary Power Pack cape – R899
- 03 adidas Originals x Rita Ora Planetary Power Pack leggings – R599
- 04 GalXBoy snapback hat – R250
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- 06 GalXBoy Racer T – R300
- 07 Converse Chuck Taylor All Star II – R799.95
- 08 Haemmer Kate Femenica watch – R10,400
- 09 Le Coq Sportif ladies' sneakers – R1,299
- 10 Superga Baby Blue Liberty of London – R1,200

SUMMER FEVER

It's about that time again when we let you in on the nicest combos for the season. This edition is all about staying unlocked in the summer. As usual, we've got you.

1 available at select Edgars stores (Sandton, Menlyn, Clearwater and Gateway) 2, 3 and 5 available at Sportscene nationwide 4 and 6 available at GalXBoy – 1066 Burnett Street, Hatfield, Pretoria. Online order: orders@galxboystore.com 7 available at Cross Trainer and Sportscene nationwide (subject to availability) 8 available at Haemmer Kate Femenica 9 available at Le Coq Sportif stores nationwide (subject to availability) 10 available at Superga concept stores (subject to availability)

Break the chain of routine this season and reawaken your adventurous side with the inspiring new collection from POLICE. With our range of cryptic designs, you'll feel compelled to live your life on the edge and join the underground style revolution. They say the human spirit thrives on creativity and dies in conformity; that's why we believe in breaking the rules and pushing the boundaries to the limit. From the bold to the arcane, these masculine accessories from Police will define who you really are.



01



02



03



04



05



06

01 VANTAGE X R1295

02 RANGER II R2595

03 MAMBA R2995

04 SCRAMBLER R2495

05 REFLECTOR R999

06 EXCAVATION R599

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TUMI TLADI

//J-Sec

"My sound is new age hip hop, with crazy 808s. I've been told my new single 'YouAintShh' made a person stand up to a bully and that's the kind of effect I want my music to have on people. My music is for the people. I am an entertainer, a performer, and I do that for the people."

@tumitladi

DUELA

//Mozambique

"Music is my everyday relief. I am the most underrated and influential artist of the West Rand apparently."

@The_Duela

LETSOPA

//Free State

"I strive to get the message across with every song. I include different flavours of wordplay and sounds."

@letsopaSA

\$UPERNOVA

//Kinshasa

"I can change the surface of South Africa and really complement the youth's work."

@Supernova_77GM

YOUNG DEEP

//Eastern Cape

"My music is like medicine. If you are weak, you become strong, and if you are sick, you also become healed."

@youngdeepmusic

NEWCOMER'S DELIGHT

You already know what it is! We give you 10 cats, hungry and fresh out the booth. They tell us why they deserve a chance to be featured as the next best thing in the next issue, and YOU decide who gets it. Hit up www.hypemagazine.co.za to rep your city and cast your vote.

THANDO FOSGATE

//Durban

"I have a desire to express stories about exposure to an environment plagued by chaos and violence along with a narrative of the rough nature of life brewed."

@Thando_Fosgate

GEE

//Vryburg

"I mainly make music to inspire kids and to let them know that as you grow up, life will always get tough and never easier, but that's only to prepare you for better things to come."

@TheRappingNerdG

J.H.C

//Soweto

"J.H.C deals with Saudi West kasi trap music."

@nicho_highlight

TERROR S2NYA

//Free State

"Right under your noses the Sotho rap king has been chosen."

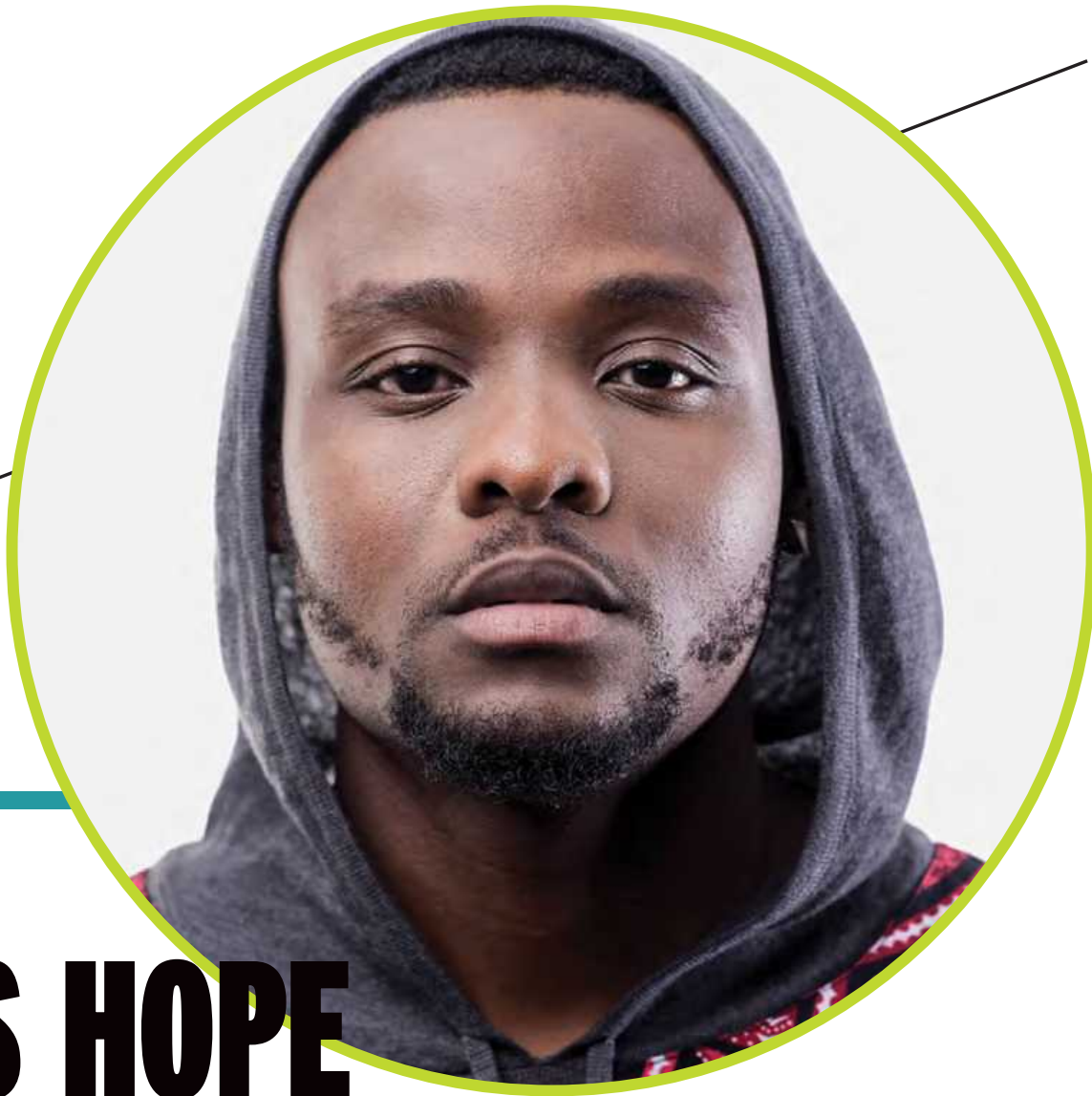
@Terror_sethunya

RAYMOND, NO TYPE

//Limpopo

"Picasso with the pen. I pick it up and spit the caption to my life."

@RAYMND_MUSIC



WINNER

LAYLIZZY

A NATION'S HOPE

It's one thing to put pressure on yourself to achieve your dream; it's a completely different ball game to have the responsibility of repping for your country. Such is the position of upcoming Mozambican artist, Lizzy. He put it out there, and the world responded. This is his journey.

WHERE ARE YOU FROM?
I am from Maputo, capital city of Mozambique.

How would you describe your music and style?
My main focus right now is hip hop, not just as a rap artist, but as a songwriter as well. I have to be versatile, so my music and my sound are kind of all-round. My mission is to inspire, so I describe my music and style as 'inspiration'.

What do you think sets you apart from any other dude coming out right now?
The fact that there is no Mozambican artist in the international spotlight representing the country. It gives me a divine drive because I have a country rooting for me and counting on me to make history for our people. Every time I get in the studio, I am the voice for over 30 million people, so it's either win or lose for us.

What has been the biggest highlight for your music so far?
There have been a few, all of them taking place this year, actually: Signing to pan-African entertainment and record label, Geobek Records; running under Geobek Entertainment; being featured as an Underdog on Slikour on Life; and finally, being featured in **HYPE** magazine, where

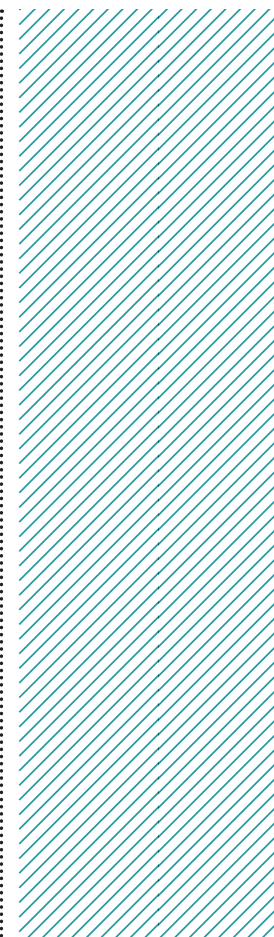
I used to see and envy other artists being put on this platform. A recent highlight is getting nominated for the Best Hip Hop Song at the Mozambique Music Awards for the first time.

Even though it feels like your hard work is somewhat only starting to be recognised now, you have been hustling for a while. What's kept you going?
My producer, Ellputo, and my fans, who kept me inspired.

What are your musical plans for the year? Any shows, mixtapes, videos, albums?
Definitely more music! Music videos are already in the works, as I'll be shooting the music video for my latest single 'Tha Crew' soon. Performing a lot at the moment, too. A lot of surprises are coming your way. I am sure it's going to be interesting and entertaining for everybody.

Who are your musical influences?
Snoop Dogg, Dr. Dre, Biggie, Jay Z, Drake, Kanye West and Future. I just admire their work and I keep on getting inspired by everything that is great music.

Who's the hottest MC out right now?
I would rather y'all ask me that question a year from now. 📀



Keep up with Laylizzy and his music:
SoundCloud: laylizzy
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Twitter: @laylizzy

THE HUSTLE

OCT / NOV 2015 • NOT FOR RESALE

HYPE
SESSIONS
66



STILL THE MOST DANGEROUS MIXTAPE ON THE STREETS!!!

Composed by Half Full Universe

ON THE DISC

Receiving more music than we know what to do with, we wouldn't want these joints to escape your listening pleasure. Selecting some of the top independent emerging artists in the country, this is our pick of the season's greatest listens. Bump it so loud that your neighbours want to know what's good!

To find out more about the artist who created your favourite song from this tape and how you can get hold of more of their music, check out www.hypemagazine.co.za weekly for the Sessions interviews.

If you would like to submit your song to be tracklisted on a **HYPE Sessions** tape, send your submission to info.halfull@gmail.com along with a high-resolution image, contact details and full track info.

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STILL THE MOST DANGEROUS MIXTAPE ON THE STREETS!

01

NASTY C

'Before the Final Freestyle'

02

DOTCOM

'Emotional'

03

NADIA NAKAI FEATURING M.I AND VICTORIA KIMANI

'Best'

04

ZLEESTARK

'MNIKE'



05

JO-KIM FEATURING NOVA
'SWAY'



09

OHMZ
'All I Need'



13

SMOKEY BRAAIS
'Dude'



06

FRANK CASINO
'Just Before the Riches'



10

HOBONOID
'Ex Factor'



14

NELZ FEATURING LEO AND ISE
'We On'



07

T-AXXE & JIGGER-BOI
'It's Going Down'



11

VUTHA
'Bheka Mina'



15

FOSGATE
'How Many Flows'



08

NASTY C
'AIM'



12

KING SCOTTY
'What They Want'



16

NASTY C
'Find My Way'

HYPE

JHB By Night

VISUALZ: GAS PHOTOGRAPHY

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HHP HOSTING SAMAXXI

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Whether it was collaborations, business moves, touring, or awards and nominations, 2015 saw more South African participation in the global music market than ever before. In defining the SA identity, artists cannot get caught up in American definitions of what hip hop is supposed to be; but it is still important that we compete outside of Mzansi's borders, and this year has been a step in the right direction. Here is a brief wrap-up of South African hip hop flying the flag high with amazing international achievements over the past couple of months.

COLLABORATIONS

- Cassper and **Talib Kweli** collaborated for the title song of Talib's album and its music video, 'F*ck the Money', released in mid-August.
 - Anatii and Cassper collaborated with DJ Drama for 'Ghetto' last year. The music video, shot in Alexandra, was released in January.
 - Anatii and Cassper collaborated with Casey Veggies for the smash street single, '428 to LA', which was released on Cassper's platinum edition re-release of *Tsholofelo*.
 - Cassper featured West Coast rapper, **The Game**, on 'Cooking In Da Kitchen' from his second album *Refiloe*.
 - Youngsta and European producer, Maloon TheBoom, came together for a track titled 'Music 1st', released on 7 September.
 - Tumi Molekane recorded and released a joint album with French hip hop collective, Chinese Man, titled *The Journey*, which debuted internationally in mid-October.
 - **Petite Noir** joined forces with Mos Def, who
- had been dead for over a year and then mourned in South Africa this year, for the remix of 'Till We Ghosts'.

 - South Africa was catapulted into the spotlight next to one of hip hop's biggest themes of the year: the *Straight Outta Compton* film and album, when Pietermaritzburg-born songwriter, **Candice Pillay**, was revealed to be a songwriter and vocalist on the album.
 - Jeremih enlisted **AKA**, Ice Prince and Wizkid for the 'Don't Tell Em' afro remix.
 - UPE started creating the *Homecoming (Part 2)* mixtape featuring Skyzoo and mixed by **DJ ID** as well as **DJ Zakes**.
 - Been Trill clothing and Kanye West-associated Heron Preston collaborated with Anatomy Store for a clothing line, which was revealed on the store's opening night in June.
 - **NBA Africa** hosted the first-ever NBA game featuring legends Dikembe Mutombo and Hakeem Olajuwon, among other All Star NBA players.



VISUALZ: GAS PHOTOGRAPHY



VISUALZ: GAS PHOTOGRAPHY



VISUALZ: GAS PHOTOGRAPHY



VISUALZ: GAS PHOTOGRAPHY

In 2015, hip hop culture didn't just dominate the charts, it was also all over cinemas and TV.

THE HUSTLE — VOZU AMP/VOZU

This year, TV channel Vuzu Amp gave the public arguably the most authentically raw and honest street culture television production since SABC 1's *Street Journal*; actual emceeing, actual music and actual reality. The resident judges, Khuli, AKA and Tumi, as well as various guest judges, represented a range of spheres in the entertainment world that didn't favour the underground or pop-inclined artist, for example, but gave a chance to every rhymer out there trying to make it. The situation: 10 rappers, weekly challenges, grudge rap battles, and eliminations. The stakes: a fat cheque, a record deal, a PR signing, and the opportunity to work with and learn from the best. The winner: BigStar Johnson. But more than one victor emerged, as the contestants left the show as more refined and exposed artists (JR signed Shane Eagle to Feel Good Music), and of course, we were entertained. *The Hustle* is set to return with another season in 2016.

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KRONIKLEZ OF HIP HOP — MTV BASE

The viral Phaa Toonz-produced animated parody series, scored by producer, Tweezy, made the jump from being internet famous to being aired on MTV Base this year. Featuring episodes with Riky Rick, Okmalumkoolkat, K.O, AKA, Cassper Nyovest and more, the *Kroniklez of Hip Hop* is entertaining, innovative, and brings much-needed comic relief to an industry of sometimes way too many mean mugs.

AYASHISA AMATEKI — SABC 1

A first of its kind, the 13-part documentary series dedicated to sneaker culture – and nothing but – aired on TV. Presented by sneakerhead, Menzi Mthethwa, the series featured footage and conversations of the bubbling subgenre filmed over three years.

RAP DADS — VUZU AMP

As an interesting take on reality TV, in January this year, Vuzu started documenting the lives of Motif Records rapper, Reason, Cashtime Life CEO, Maezee, and serial hitmaker, L-Tido. But it had very little to do with their work as entertainers, and instead put the spotlight on the challenges and joys that encompass the balancing act of being a father while travelling the world entertaining fans. It went a long way in offering alternative depictions of rappers as absentee and deadbeat fathers.

MTV'S HOTTEST MCs

Even though, yes, **HYPE** was the first to shake the country with this subject in the controversial 2012 50 MCs List, MTV Base, formalising and refining the concept, and bringing it to a more immediate platform, has provided a successful production and healthy avenue of conversation, to say the least. In

its second year it was still as entertaining a subject as before, with a solid panel that included The FREDITOR.

SHIZ NIZ — E.TV

As a consistent platform for upcomers and established musicians alike, the longevity of the show speaks for itself.

E! NEWS SPECIAL

In August, E! Entertainment Television, NBCUniversal International Networks' pop culture giant, announced the launch of its first-ever locally produced series of *E! News Special*. The series documents the rise of global stars and has featured every entertainer under the sun from Taylor Swift to Tom Cruise, Nicki Minaj, Samuel L Jackson and more. This year, AKA and Da L.e.s were among the African personalities who the channel shone its spotlight on. ▣

SA HIP-HOP AWARDS

ANNUAL SOUTH AFRICAN HIP HOP AWARDS



SOUTH AFRICAN HIP HOP AWARDS



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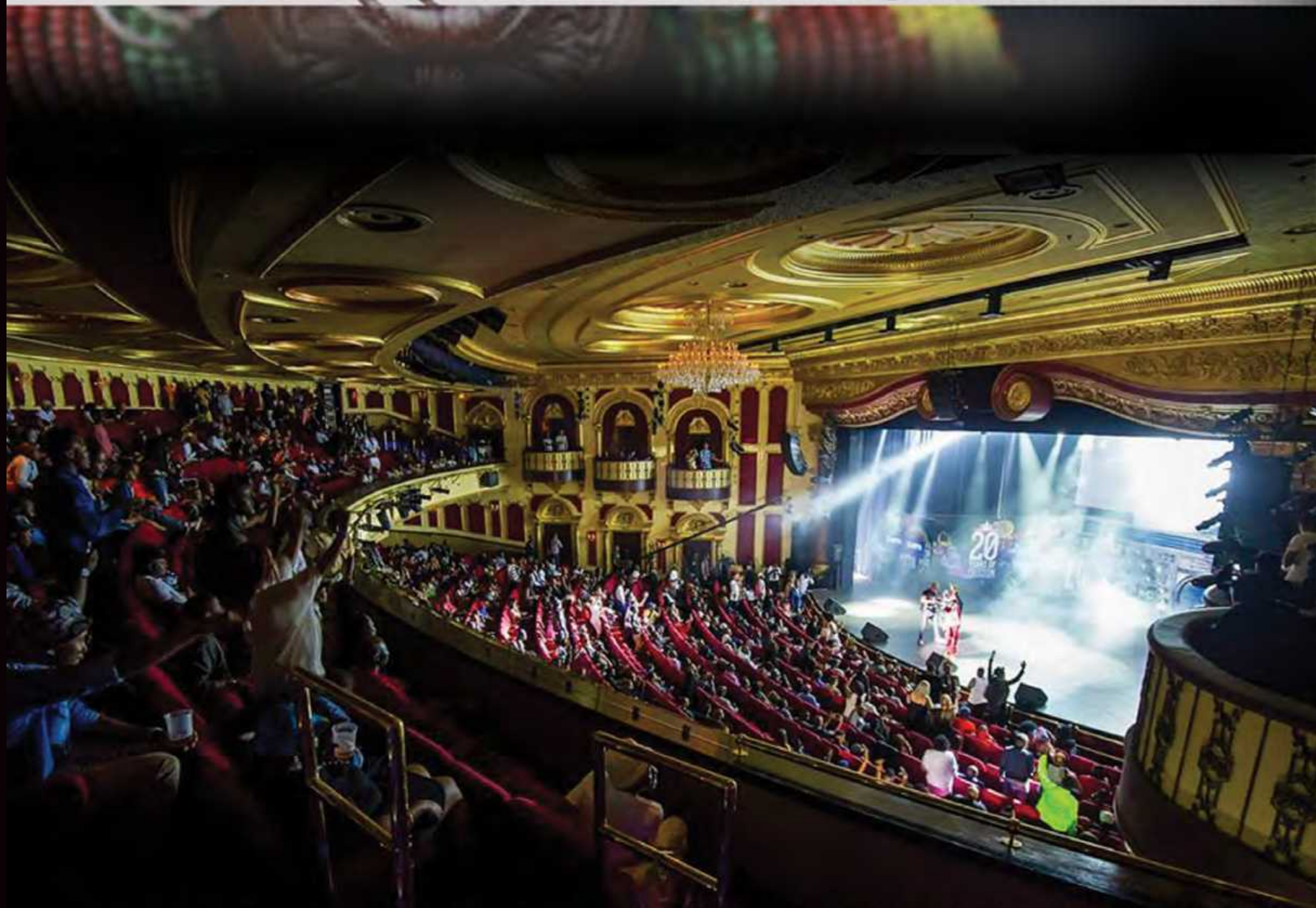
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SA HIP HOP AWARDS

AFRICAN BY NATURE

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9 DEC 2015 / 7 PM-11 PM

THE LYRIC THEATRE / GOLD REEF CITY, JHB / R200

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THIS YEAR WE CELEBRATE THE SOUTH AFRICAN HIP HOP AWARDS UNDER THE THEME "AFRICAN BY NATURE". WE LOOK AT THE INFLUENCE AFRICAN HERITAGE HAS HAD ON OUR LOCAL HIP HOP SCENE.

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TOP TURN-UPS OF THE YEAR

01 MAJOR LEAGUE GARDENS

WWW.HYPEMAGAZINE.CO.ZA



and alternative stuff as palate cleansers. Song after song, set after set, the momentum of the roaring crowd never faltered. We're pretty sure some exam study time was sacrificed by festive students determined not to be struck by FOMO, and you know what? We get it. Salute to the team for an epic turn-up!

02 HOMECOMING PICNIC: THE FINAL CUT

Date: 3 October 2015

Venue: Silver Falcon Rugby Club

Line-up: HHP, Khuli Chana, Anatii, pH, Blaklez, Okmalumkoolkat, Dimplez, Banques, and more.

Attendance: 13,000

411: Starting out as just a 'PTA thing', HCP grew over the years to become an attraction for disciples of the lit life from all corners of the country. When the organisation announced that they would be closing their doors and putting an end to six years of *Project X*-like epicness in October, it united all the turn-up kings and queens together in a way that only the #FeesMustFall campaign could compete with (yes, it was that serious). And when the day arrived there was only one phrase, from a now estranged Drake song, that justified most people's experience: "The nights I can't remember, with people I can't forget." Salute to HomeComing Events; it's the end of an era.



03 DUBANE SPRING BREAK

Date: 26 September 2015

Venue: uShaka Marine World

Line-up: Dreamteam, K.O, WTF, Duncan, Fifi Cooper, Emtee, DJ Feel, Zakwe, Breeze, DJ Nag, Aewon Wolf, Nasty C, Junior De Rocka, Benny Maverick, Big Nuz, and more.

Attendance: 8,000+

411: Ain't no party like a Durban party, especially during good weather season. If uShaka Marine World wasn't a beautiful oasis on its own, Dreamteam and Tira teamed up to turn it into any festive hip hop fan's wet dream for one day. This is how spring should be welcomed every year.

Other insane parties **HYPE** attended this year that made us want to quit our jobs to become full-time hippie partygoers include:

- SHESHA 10-Year Anniversary
- Macufe
- Genesis All Black
- iPotsoyi
- Durban July Boomtown
- F_Ink Party
- Pop Bottles 5th Birthday
- Throwback Chillout
- Phat Thursdays
- Tshwane Summer Fest
- Galaxy Boy
- Stay Fresh – Shimmy Beach Club
- Good Sundaes JHB
- Republic of Extra Cold
- Project Maboneng
- Durban Youth Hip Hop Festival
- The Embassy (Nasrec)
- SMB Spring Break
- Live Loud
- DJ Speedsta Presents: Varsity Fest
- Kool Out Presents: Reason's Birthday Celebration
- Hipnotik
- Sprite Uncontainable
- Spring Fiesta
- Sneaker Exchange
- Ms Cosmo's Funhouse
- Axecess Jozi
- African Music Concert

TOP CLUB VENUES

It's no coincidence that whenever you wake up to tabloids about rappers getting slapped in the wee hours of the morning, someone running up a R100,000 bill from champagne, or some other crazy trending (but entertaining) topic, the setting is always a club. The deadly trifecta of dimes, bottles, and music under those conditions brings out the best of both superhero and villain behaviour associated with hip hop clichés. So when we're not in these streets slumming it out at events, the club can get it occasionally. Here is our pick of favourite club venues based on aesthetic, experience, concept, consistency and events.

- 1 Taboo Sandton (JHB) – Step Up Saturdays
- 2 47th Avenue (Durban) – Fridays, Saturdays, Sundays
- 3 KONG (Rosebank, JHB) – King Kong Fridays/Sundays
- 4 The Sands (Sandton, JHB) – Saturdays
- 5 Jade Sundays (CPT)
- 6 Cantare (Fourways, DBN) – Phat Thursdays
- 7 Cappello (Bloemfontein)

TOP 10 STREETWEAR BRANDS 2015

01) HEAD HUNCHO

02) GALXBUY

03

04

VIDEO OF THE YEAR

The best music videos are not only about how dope the visuals are, but about how well suited they are to the music. Based on interpretation and creativity, technical properties (editing, lighting, photography, graphics), concept and development, and suitability of song, these are the best videos of 2015 ranked by the HYPE staff panel.



01 'FUSEG' — RIKY RICK

Director: Kyle Lewis

Production: Makhado Makhado Agency

Location: Cape Town (studio)

Always pushing the boundaries creatively, Riky Rick impressed with another superior visual display in the form of the 2015 street anthem 'Fuseg'. A bit of an unsettling motion picture (a smoked-out old school Merc as a backdrop, sharp alternating cuts between a possessed half-naked woman, haunting cat eyes, lips with eyes, a roaring lion and intense b-boy movement, for example), the song is elevated beyond its content because of its edgy visual interpretation. A substantial amount of praise must go to the director, who is known for directing work with striking visuals, ranging across various genres and styles. With an affinity for horror films and bold aesthetic (also seen in 'Sleepwalker' – Parlotones featuring Khuli Chana, 'In Defense of My Art' – Tumi Molekane, and '9 Shots' – Khuli Chana), Lewis took what could easily have been a studio shoot filled with rap clichés, and overcame possible limitations by being both simple and resourceful.

02 '9 Shots' – Khuli Chana

03 'DLALA KA YONA' — L-TIDO

Not all videos need to be profound and heavily complex for them to be good. Often a simple treatment executed the right way can perfectly express the sentiments of a song. It's a pity that the televised version of the video is one long censored blur. Tido's insistence to keep the visuals, knowing that there would be broadcasting limitations, was definitely the right call. Fun and conceptually apt for the song, 'Dlala Ka Yona' is justified hype.

04 'The Saga' – Anatii

05 'Boss Zonke' – Riky Rick

06 'VISA' — TUMI MOLEKANE

Based on concept alone, Tumi's video is second to none in 2015. Taking the form of a reality reel or documentary style with long extended shots and intentional shaky camera work, the challenge of pulling off the narrative so convincingly in both private and public locations is impressive enough. It always pays to be different.

07 'Shandaraba' – Mashayabhuge KaMamba

08 'KingPin' – MaE

09 'Paid' – Da L.e.s

10 'NKM' — REVOLUTION

Possibly one of the most underrated videos of the year, Revivo took home video footage and used creativity in post edit to make it look like gold.





Released between 1 January 2015 and 20 October 2015, these are the highest rated mixtapes of the year, ranked by the [HYPE](#) staff panel. If you don't know, get acquainted.

- NASTY C

As a holistic work, Nasty C's *Price City Mixtape*, challenges the best of them. The impressive arsenal of instrumentation (partly produced by C himself), tracklisting, versatility, miscellaneous flows, introspective content, delivery, varied subject matter way beyond the spectrum of an 18-year-old mind, and bars in abundance, all come together to create what is quite frankly still an extremely underrated local modern-day classic. In 2015, Nasty C takes poll position.

- GINGERBREADMAN

- OKMALUMKOOLKAT

- *Pyrokinesis* – FlameboyPyro
- *The Come Up Mixtape* – Thabo Fassie
- *Properties of a Proper Profound MC* – Panza
- *Made of Taste Mixtape* – Tumi Molekane

STREET ANTHEM OF THE YEAR

There are colossal, certified bangers, with the best producers money and great relationships can buy, which instantly receive national radio play and go on to be nominated next to the best in the world. And then there are street anthems.

THESE ARE THE SONGS THAT: (1) DON'T necessarily get national radio play instantly, but manage to creep their way into the charts through the strength of popular demand, and sheer grind and hustle; (2) the people turn into hits, as opposed to the media machine, and they live only on live platforms; (3) are too harsh for radio and television, but classics in the streets; and (4) were released too late into the year to properly have a chance to build momentum.

Because it's unfair to compare this category of tracks with those that have marketing budgets, get instantly picked up, and have had a much longer run, **HYPE** presents the biggest street anthems of 2015, voted by you on www.hypemagazine.co.za.

01 'NOMUSA'

- WTF

There is no better example of a street anthem than this one. Before 'Nomusa', WTF were mostly unknown to the public and not on the industry radar at all. Gaining momentum in the local Durban scene first, then going viral through channels like Twitter and Facebook, one massive song later, the gqom trap trio is one of the city's most booked and sought-after acts. Dismissing the claims of being a one-hit wonder, the group has gone on to release the follow-up songs 'Wang'nika' and 'MCE', as well as collaborate with AKA, Dotcom, Okmalumkoolkat, Aewon Wolf, JR and more. That's what you call a put-on.

- 02 'Umswenkofontein'
- Okmalumkoolkat, Stilo Magolide and uSanele
- 03 'Juice Back'
- Nasty C
- 04 'Roll Up'
- Emtee
- 05 '100k MaCassette'
- Okmalumkoolkat
- 06 'Ice-Cream (remix)'
- Gigi LaMayne featuring Khuli Chana
- 07 'K1God'
- Kwesta

08 'The Realest'
- Tweezy featuring Reason

09 'Reverse'
- Zakwe featuring Duncan

10 'Freedom or Fame (remix)'
- Blaklez featuring Pro and Reason

11 'FUSEG'
- Riki Rick featuring Cassper Nyovest and Anatii

12 'Night N Day'
- Smashis featuring Kid X and Kwesta

13 'O-machansana'
- F-Eezy featuring Smashis

14 'Mr Party'
- Stilo Magolide

15 'Cocaine Ghost'
- Priddy Ugly

16 'Amanga'
- Breeze

17 'Bheka Mina (remix)'
- The Fraternity featuring DJ Speedsta, Stilo Magolide, Blaklez and Smashis

18 'Don't Panic'
- DJ Speedsta featuring Moozlie

19 'Way It Go'
- DJ Switch featuring Tumi, Youngsta and Nasty C

20 'NKM'
- Revivolution





'DO LIKE I DO' (REMIX)

– DJ SLIQE

The credits of the song read like an all-star team: Reason, Riky Rick, Nadia Nakai, Kwesta, L-Tido and the late Flabba (RIP). Following the original, 'Do Like I Do' owned the first quarter of the year.

'JUICE'

– NASTY C

Street anthem turned national anthem, no one could have seen this coming. 'Juice' was both a contender for song of the year and newcomer of the year, thanks to producer, Gemini Major.

'PRETTY BLACK ROSE'

– DJ RADIX

Radix joined the list of DJs who set speakers alight with this R&B-inspired single. In its own league, 'PBR' could not have been better constructed or performed.

'ONE TIME'

– K.O FEATURING MAGGZ AND MAEEZY


A fan favourite since *Skhanda Republic* dropped in 2014, fans basically forced 'One Time' into a single. And it was a good thing the Cashtime CEO didn't ignore the fans' plea, because it gave K.O his fifth single off

the album to reach the number one spot on a chart.

'DENY'

– JR FEATURING ANATII

Another EMA chart topper, JR struck gold with this hypnotising single. It's hard to imagine a situation in which these two come together and don't create something big. ☒



**"THE TUMI WHO
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DOUBLE ENTENDRE"**

BEATLAB

2015 ALBUM OF THE YEAR

There was no shortage of music in 2015. While some chose to package their music in unofficial formats or to just drop singles, there were a brave few who didn't shy away from the arduous task of releasing official albums. When one considers that beyond recording the music, the artist must promote, market, distribute, publish, perform and shoot visuals for the album, every rapper who has dropped one this year deserves a salute.



THE RETURN OF THE KING

– TUMI MOLEKANE

In case you missed it, **HYPE** presents all of 2015's commercially released local hip hop albums (at the time of print).

This year there were albums that were bigger, sold more units, produced anthems and radio singles, received more media attention, featured more likeable and mainstream artists, and reached more ears. But judging a musical piece using that criteria would be like judging a car's performance based on how shiny its rims are or how many apples you can balance on its roof. With music, one needs to go back to the music and the music alone.

The World Wide Web defines an album as the following: "a collection of recordings issued as a single item on CD, record, or another medium." The emphasis being on "single item". As the music industry has become more single-oriented over the past few years due to maximum accessibility and abundance of music, the album has become less important than the song – but this is a flawed criterion to judge artists on because it doesn't consider things like depth, range, ability to develop story and concept, and so forth. These qualities are important, especially in hip hop, because of the prominent vocal and lyrical aspects of the genre.

There have been more CDs that happened to have a combination of songs on them in the past couple of years than there have been cohesive musical offerings. And what is meant with that is songs that exist in a specific collection, in a specific order because of an underlying concept, feeling, idea or energy that helps to direct the narrative of the work. It doesn't need to be something deep or heavily profound (Rae Sremmurd was able to achieve this on *SremmLife* while creating party music, for instance), but it needs to exist, as it is the immaterial quality that connects the listener to the artist's message where lyrics, instrumentals or flow, in isolation, may fail to do so. This is what separates the

one-hit wonder or calculating opportunist from the musician. And this is, among other things, what *The Return of the King* was able to achieve in 2015 better than any other local (and arguably international) album released.

Unlike many of his peers who stubbornly cling to styles of the early '90s and 2000s when they came up, it is clear that even as a vet in the game, Tumi constantly seeks to improve his perspective on modern sounds and styles. This is seen in his inclusion of young guns like AKA and Reason on the album, from whom he definitely draws motivation. The inclusion of beats like 'I'm Killing' and 'In Defence of My Art', which are also closer in tune (tempo) to material that is more commercially prevalent today, is a testament to that too. But the Tumi who battled One L and the Tumi who made *Whole Worlds* are as present as they have ever been in every historical reference he utters, in every cocky pat on the back he gives himself in the form of a cleverly packaged double entendre, and in every bone-chilling "f*ck you" to the system. Musical, lyrical, substantial and technically sound, *The Return of the King* is platinum among gold. ▣

HERE ARE MORE SA ALBUMS RELEASED IN 2015:

- *3rd Quarter Pace* – Kid X
- *The Read Tape* – ProVerb
- *Motswako High School* – HHP
- *DAKAR II* – Kwesta
- *Dreams Never Die* – Dreamteam
- *Impande* – Zakwe
- *Refloee* – Cassper Nyovest
- *Levels Unlocked* – AKA
- *Tsholofelo (Platinum Edition)* – Cassper Nyovest
- *Family Values* – Riky Rick
- *I Believes In Me (Second Quadrant)* – iFani
- *North God* – Da L.e.s
- *Darkest Winter* – Aewon Wolf
- *A Broken Man's Dream* – Blaklez
- *From Giyani With Love* – pH

HYPE

KHULI CHANA



AKA

THE GR DEB

No matter in what field or facet of life, every generation produces a handful of prodigies. Mortals who, by celestial design, have physical and/or mental abilities that are capable of transcending them to a demigod state of being. Of these few prodigies, there are even fewer who discover those abilities and are able to harness them for their intended purpose during their lifetime. And of that miniscule margin, even after the realisation and success of their own majesty, if we are lucky, there will be two who can carry the responsibility of what it takes to be a demigod among men.



THE EAT RATE

Casper
Nyovest

VERBALZ: SPACEBOY P // VISUALZ: GRANT DIFFORD





SINCE THE BEGINNING OF TIME, the rule of two has never been disputable: Nike and adidas. Federer and Nadal. Jay Z and Nas. Foreman and Ali. Goku and Vegeta.

The distinction between the pair of rivals and every other brilliant human is never determined by skill, timing or opportunity. It's never determined by talent. It's determined by an intangible quality that shows itself the best in the most trying of circumstances: sheer will. This is the difference between being a moment in history and being the history. It's this relentless drive that makes them a different breed of man.

Statistically it is very unlikely that two prodigies on the same path will start out even knowing of each other's existence. So they rule over their respective domains until they hit the ceiling. And when the inner beast becomes starved, it forces them to leave the confines of their environment and seek greater challenges. When they first meet, they are usually not aware of each other. But from the moment they realise for the first time (through a series of battles that were less easily won than against previous opponents) that winning is not a birthright, they both know it is the beginning of a war where only one man can remain standing in the end. In 2015, the South African music audience finds itself front and centre of a viewing of the most epic hip hop rivalry in arguably the most successful year in local music history.

Let's keep it one hundred. Everything there is to be said about this supposed beef has already been said. This could have been an interview with both or either of these guys, in which an atmosphere where they are encouraged to say unsavoury things about each other is laid out, while we ride the media wave at these guys' expense. It's very doable too; this year, in these hip hop streets, the mention of the names AKA and Cassper Nyovest in the same sentence has been a bigger attraction than the Rugby World Cup and the #FeesMustFall student protests combined. But how many times can one be entertained by the same thing? The questions have been asked; you've heard the interviews: "Yes, it's real." "No, I didn't do it." "Why can't he leave me alone?" "I don't have a problem with the dude." "There's only one Supermega." "I still love you though." The songs have been sung, the shots have been fired, the slaps have been swung, and the tweets have been sent. This is not that. The glamorisation of the non-musical aspect of this contention is over with.

A less prevalent and less popular perspective on this saga is how interesting it is that throughout the two and a half years it's been going on, the media and public have been stuck on this preoccupation with drawing comparisons between the two stars when, in reality, they have more in common with each other than they have differences. The ways that this is glaringly obvious force one to believe that it has never been about what is right and what is wrong, or who is the better rapper or superior artist; the primary thing has always solely been about what is entertaining – true or not. Meaning, the public and the media were just as instrumental, if not the most instrumental, in catalysing all the shenanigans, and like the public-conscious personalities that many musicians are, both Cassper and AKA were simply guarding their reputations instead of dealing with their matters at hand. It's kind of like when you were much younger, and you were denied an ice cream by one of your parents, you went to your other parent or your grandparent and they gave in. Then you ate your ice cream in pure gratification while each of their concerns about how their child views their authority clouded them from realising their common interest: you. Yeah, you and I are that kid in this analogy and Cassper Nyovest and AKA are the parents. Weird thought at first, but ride with it for a while.

When Cassper raised the stage in what was an impressive visual spectacle at #FillUpTheDome,

looked down on the thousands of people and repeatedly declared, "I'm about to be the best in the world," it wasn't just a magnificent moment because of great production. It was also a moment of self-realisation for the Maftown prince, because it was symbolic in action of how he'd always viewed himself in theory: sovereign, powerful and commanding. All of these are traits that are consistent with ambition, especially in hip hop where masculinity and bravado have been a big part of the definition of what a rapper is supposed to represent. While AKA has played the unapologetic villain role consistently since the beginning of his career, Nyovest's behaviour contains extremes of both humility and dominance – in his music and his actions. This is not to say he is fake or even insincere; if anything, it demonstrates the opposite. Even the noblest man walks that line between ratchetness and righteousness; the way he is viewed by everyone depends on whether he chooses to share that battle with the public or just represent one of those sides. In Cassper's case, the courage to embody the hypocrisy

"THE GLAMORISATION OF THE NON-MUSICAL ASPECT OF THIS CONTENTION IS OVER WITH"

that every single human being represents by rapping a line about gaudy jewellery and following it up with vulnerabilities like family issues, is perhaps what unsettles some. AKA famously highlights Cassper's knack for this in 'Composure': "I know you play like you're humble, but we're just one and the same." Cassper himself has pointed out his diverging mannerisms on a couple of occasions including '428 to LA' where he raps: "I f*ck 'em and I never say hi though/ I tell them it's because I'm shy though, but everybody knows that's a lie though!" These recorded and spontaneous moments help to reveal the main similarity between Cassper and AKA: the desire of a prodigy often never stops at just being great, even by his own initial standards of success; he must be the best and the only.

It's not a coincidence that they have both famously mentioned that they



“AKA HAS PLAYED THE UNAPOLOGETIC VILLAIN ROLE CONSISTENTLY SINCE THE BEGINNING OF HIS CAREER, NYOVEST’S BEHAVIOUR CONTAINS EXTREMES OF BOTH HUMILITY AND DOMINANCE”



draw from Kanye West as their main artistic influence. If 'Ye represents anything, it's the belief of self, even to his own detriment at times. His disregard for structures of authority, rules, limitations and convention has been the theme of his career since he broke his jaw and overcame the odds by writing a song about it, which catapulted him to mainstream success.

Similarly, AKA has never been afraid to tackle issues head first. Whether it was rap beef (L-Tido, Blaklez, Anatii, and so forth), or the asinine action of dismissing corporations like SAB and Big Concerts (conventionally a huge part of an artist's income), AKA said what he wanted to, when he wanted to say it. And like Yeezy and a few others in hip hop (Hova, Yeezus, the 6 God, Trap Lord), AKA seeks to assert his presence with titles and actions that suggest the idea of one powerful, sovereign being: "Supermega," "third-world boss," "the baddest in the South." They are meant to automatically make you uncomfortable and make you question your position in the hierarchy as a competitor in the field. This dynamic, coupled with Cassper's affinity to garner support as the victim while AKA thrives on being the bad guy, has created a fatal attraction where Kiernan gets off by getting his fix of villainy, while Cassper is passive and gets his by showing up AKA as a man of poor character. Different strategies and personalities; same goals.

Both AKA and Cassper also have a common theme in their recent career history: African excellence. Coming off two decades when the mass population of rap listeners around the world only had New York and LA relevant things as a reference for rap content, in South Africa, both have been

"BEFORE 2015, THE IDEA OF 20,000 PEOPLE SHOWING UP SOLELY TO A LOCAL ACT, ESPECIALLY A HIP HOP ONE, WAS CONSIDERED A FALLACY"

"EVEN THE NOBLEST MAN WALKS THAT LINE BETWEEN RATCHETNESS AND RIGHTEOUSNESS"

instrumental in instilling pride and the cool back into being Africans, as well as taking it abroad and emphasising it to the world. AKA is a South African mascot who all should be proud of. After handling global rap rites of passage like *Tim Westwood*, a BET performance and countless nods and accolades with finesse and confidence in Africa and overseas, he is the new definition of South African cool. Nyovest's energy and momentous moves making the likes of Casey Veggies, The Game, Wiz Khalifa and legends like Talib Kweli and DJ Drama recognise his greatness is no small feat, considering there are rappers and artists in the same cities as some of these American rappers who can't even get them to respond to a tweet. Much of this has been done while not compromising vernac and Cassper's general Maftown idiosyncrasies like slang and style. Like the bone-chilling track 'American' on *Refiloe* advocated: no fake American accent, no Crip or Blood gang signs and no exaggerated references about 40/40 Clubs that don't exist where we live. AKA's belief against being treated as second-rate artists in SA resulted in protests against opening for Justin Bieber, Schoolboy Q and Kendrick Lamar, among other international superstars, essentially sacrificing handsome cheques in order for corporate SA to change its views. Cassper responded to the perceived disrespect of African talent by first going off on Woolworths for booking Pharrell for their green campaign this year, and of course later putting his money where his mouth is by packing up the Ticketpro Dome with 20,000 people without the presence of an international musician. Different strategies and approaches; same cause.

AKA *in* 2015

Total shows from 1 January to 31 October: 96

MUSIC RELEASED THIS YEAR:

'Baddest' featuring Burna Boy, Yanga and Khuli Chana
'Sim Dope'
'Talk That Sh*t' (Dreamteam)
'The Saga' (Anatii)
'Belinda' (remix) (DJ Maphorisa)
'NO!' – Loeries theme song (DJ O'Clock)
'Mount Everest' (Tresor)
'Composure'

INTERNATIONAL COLLABORATIONS:

'Baddest' featuring Burna Boy, Yanga and Khuli Chana
'Don't Tell 'Em' (Wizkid)
'Same Sh*t' Wande Coal featuring AKA

INTERNATIONAL SHOWS:

March – Zimbabwe
April – Botswana
May – Tanzania
May – Zambia
June – Birmingham
June – USA
June – Germany
August – Mozambique
October – Zambia
October – Nigeria
October – USA

NOMINATIONS AND AWARDS:

BET Awards

Best International Act (Africa), nominated

Metro FM Music Awards

Best Collaboration ('All Eyes On Me'), won

SAMAs XXI

Male Artist of the Year, won

Ghana Music Awards

African Artiste of the Year, nominated

African Music Awards

Best Collaboration ('All Eyes On Me'), won

Best Male in Southern Africa, won

Best Rap Act, nominated

Best Video of the Year

('Congratulate'), nominated

MAMAs

Best Collaboration ('All Eyes On

Me'), won

Nigerian Entertainment Awards

Best African Act (Non-Nigerian), nominated

MTV EMAs

Best African Act, nominated

MOBO Awards

Best African Act, nominated

ENDORSEMENTS AND COMMERCIAL ENDEAVOURS:

Rocka Headphones collaboration with 3RDWrldBoss to create his own range of headphones, earphones and Bluetooth speakers
Head Honcho HH x AKA range
Hunter's Dry

"WE ARE IN THE PRESENCE OF AN ABUNDANCE OF AFRICAN GREATNESS FROM TWO OF THE BEST TO EVER DO IT"





CASSPER NYOVEST *in* 2015

Total shows from 1 January to 31 October: 118

MUSIC RELEASED:

Refiloe (album)
 'Ra Phanda Wena Wetsang' (DJ Switch)
 'Mama I Made It'
 'Fuseg' (Riky Rick)
 'Zulu Girl' (Major League DJz)
 'Special Somebody' (DJ Speedsta)
 'Jova' (Vetkuk vs Mahoota, Ab Crazy, Flabba and T'bo Touch)
 'How I Do' (Chad Da Don)
 'Slyza Tsotsi' (Major League DJz)
 'My City' (Toya Delazy)
 'Dust to Dust'

INTERNATIONAL COLLABORATIONS:

'Cash Only' (DJ Xclusive, Banky W and Anatii)
 'F*ck the Money' (Talib Kweli)
 'Reminisce' (D'banj)
 'Z'khupan' (Cal_Vin) (Botswana)
 'Cookin in the Kitchen' (The Game)
 'Tswe Twembu Tse Blind' (DJ Drama)
 'Ghetto' (DJ Drama)
 'Fever' (Stonebwoy)
 'Single for the Night' featuring Wizkid
 'Doc Shebeleza' (remix) featuring Burna Boy and MJ
 '428 to LA' featuring Casey Veggies

INTERNATIONAL SHOWS:

March – Malawi
 August – Zimbabwe
 September – Nigeria
 September – UK
 April – Zimbabwe
 July – Swaziland

AWARDS AND NOMINATIONS:

Metro FM Music Awards
 Best Hip Hop Album, won
 Best Male Album, won
 Best Hit Single, won
 Song of the Year, won
 Best Music Video, nominated
 Best Remix, nominated
 Listeners' Choice Award, won
SAMAs
 Male Artist of the Year, nominated
 Newcomer of the Year, won
 Best Rap Album, nominated
 Album of the Year, nominated

Best Collaboration, nominated
ANN7 South African of the Year
 Trendsetting Celebrity of the Year, won
BET Awards
 Viewers' Choice: Best International, nominated
African Music Awards
 Best Male Southern Africa, nominated
 Best Rap Act, nominated
 Song of the Year, nominated
 Artist of the Year, nominated
MAMAs
 Best Hip Hop, won
 Best New Act Transformed by Absolut, nominated
 Song of the Year – 'Doc Shebeleza', nominated

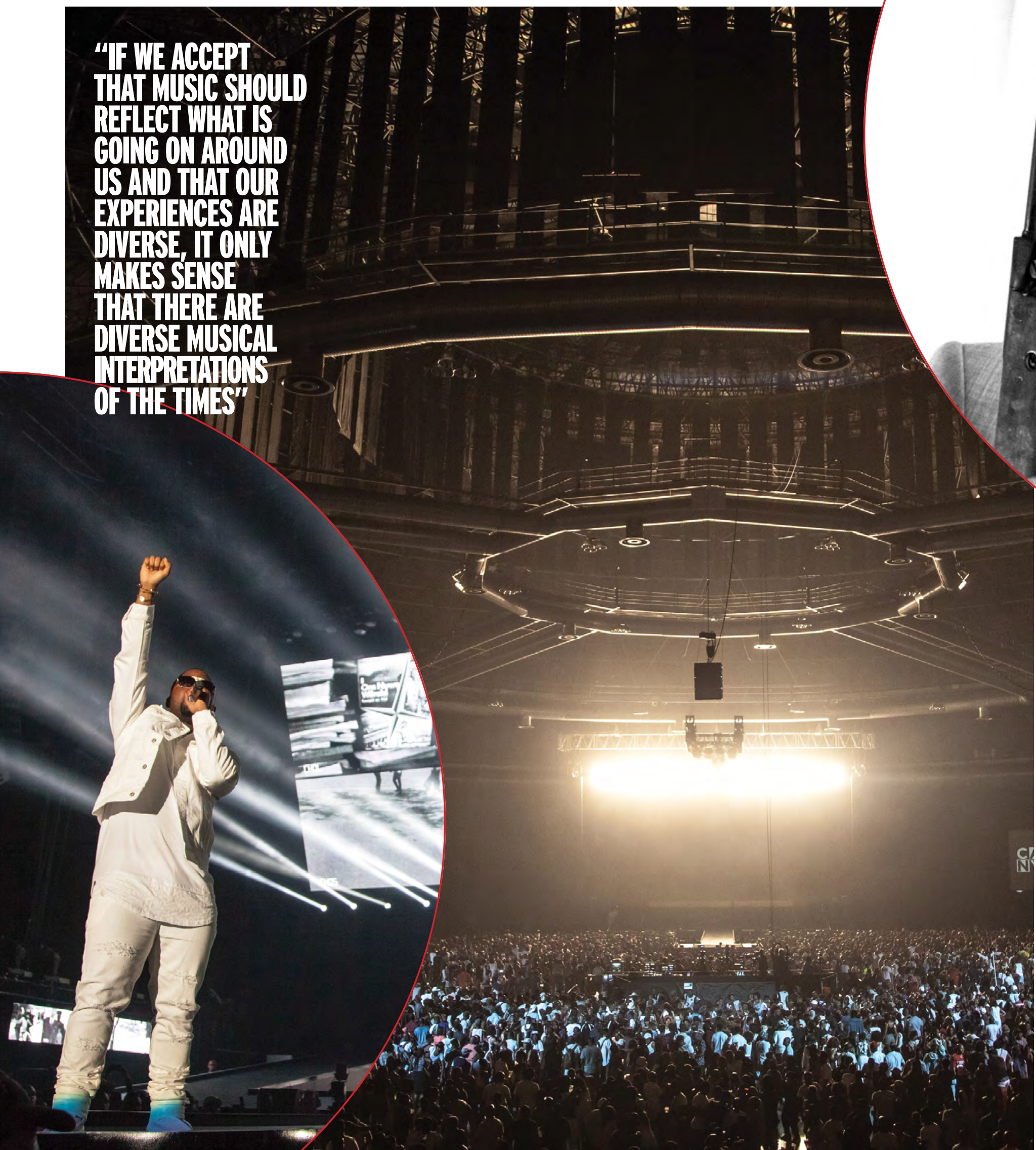
ENDORSEMENTS AND BUSINESS ENDEAVOURS:

KFC
 MTV
 AG Mobile
 Orgazma
 BP
 Cassper Nyovest Merchandise





**"IF WE ACCEPT
THAT MUSIC SHOULD
REFLECT WHAT IS
GOING ON AROUND
US AND THAT OUR
EXPERIENCES ARE
DIVERSE, IT ONLY
MAKES SENSE
THAT THERE ARE
DIVERSE MUSICAL
INTERPRETATIONS
OF THE TIMES"**





Cassper
admitted
at the
#FillUpTheDome

press conference in
early October. "And the
same applies for him. When
we weren't battling, he released songs

One could look at both the stat sheets, compare them and conclude a winner based on whichever criterion one chooses; that would be the obvious thing to do. They are already rivals, we might as well pick a side. Which in the context of epic battles, usually means the demise of the 'loser'. He becomes a footnote in history and his legacy is reduced to "that rapper who was killin' it once upon a time." Or, one could look at both stat sheets and choose to see them in a bigger-picture light: valuable contributions to not just local rap and hip hop culture, but South African and African music and arts.

This competitiveness is what makes them both so compelling; neither will give in. The sheer will to dominate over the other requires showmanship, mental and emotional strength, composure, strategy, skill, intuition, and a little bit of luck too. The musical squabbles bring out these qualities in a way that regular music put out with just the intention of performing well on commercial platforms never can. Nas was lukewarm for some time after *Illmatic*, but suddenly snapped into his best lyrical shape on 'Ether', for instance. It's great for the culture because up until the mid to late 2000s when vulnerabilities in rap music started to become more accepted, it was almost impossible to separate the direct competitive element from the craft of spitting bars. And we have all been privy to these monumental musical moments from Cassper and AKA in the past two years. "As much as it may look like we have a problem with each other, I won't sit here and tell you that this battle hasn't made me a better artist,"

like 'Sim Dope'. I heard 'Composure' and I couldn't front like it wasn't good. I mean, I'm still the best; I beat him. But what this has done for the culture, no two artists have ever done before. Right now we are the only things that matter."

It doesn't make sense to only have one at a time. Back in the '90s it did, but that was only because the culture emerged from the streets. And in the streets, everything was about establishing a food chain. The system bred competitors because the conditions required it; it was survival of the fittest. It was about owning the block, having territories and establishing command where there was a definitive don in every block whether it was about crime, selling rocks, playing ball or any other street dream. Today, no one still rocks the oversized XXXL Pele Pele denim suit, because it's played out and has little practical use in 2015, so why do we hold on to the archaic belief that only one artist at a time can share their work at the highest level imaginable? Why is there a cap on the amount of good music that can be produced and released at the same time? Yes, some of that lies with the artists involved; there is little one can do as a fan when two people who happen to influence culture through music and are the best at it just simply hate each other. But many times, such as in this case, the consumer's and the culture's conditioning force these guys into a do-or-die position because of 'street cred' or 'respect'. Someone has to get murked and someone has to emerge the victor.

All that it essentially does is halt the development of the entire industry by a couple

of years. Before 2015, the idea of 20,000 people showing up solely to a local act, especially a hip hop one, was considered a fallacy in present day and a goal for the next five or so years. Now that it's a reality, the industry and culture at large have been catapulted forward by a few years. The accomplishment has changed the face of hip hop; an attribute that so many will benefit from in the right now and in the future. That's why anything beyond musical competition makes no sense. In the event that Cassper, for instance, is annihilated by AKA while in the process of changing the game, everyone loses out on that opportunity. We only get half of the development that would come from AKA, making the journey to African global excellence much longer and more arduous. And the loss only serves to add to the endless list of hip hop stereotypes and detractions that the world, where the Sam Smiths and the Taylor Swifts co-exist at the highest level, have of us.

One may appeal more to the Northerner (JHB) whose spectrum of reality is really gold slugs, champagne popping, lavish whips and Margiela kicks mixed in with some social consciousness and a snide sense of humour; while the other might more accurately represent rural ambitions, moral struggle and general progression mixed in with pantsula sensibilities and the kind of rawness associated with true hustler's ambition. One may have gone to a private school while one may have not even finished school. One may currently be the poster boy for "ain't sh*t" dudes as far as romantic affairs are concerned and the other may be the glaring public personification of monogamous romance. One might have his sights on being the biggest while one might have his sites on being the best. The reality in all this is that both of them simultaneously represent exactly who the progressive urban listener in South Africa in 2015 is. Sometimes you're a hybrid of both. And you may not actually have gold in your mouth or sport a long ponytail but the values they represent in being themselves are shared by so many and that's why beyond having the meanest bars or the best dance moves, they speak to you every time the beat drops. And that's why they have the power to divide the masses. But if we accept that music should reflect what is going on around us and that our experiences are diverse, it only makes sense that there are diverse musical interpretations of the times.

No one is saying rappers need to hold hands and walk off into the sunset together. Competition is inseparable from these bars. But depriving ourselves advancements helps no one. We are in the presence of an abundance of African greatness from two of the biggest figures to ever do it simultaneously; something that only happens once every couple of decades. And the fans and media need to recognise their part in this cycle.

With that said, congratulations to Cassper Nyovest, 2015 **HYPE** Magazine Man of the Year, for pushing the envelope and setting the new standard for African artistry and business smarts. You are the stuff that dreams are made of. You are African excellence. ■



05

PHARRELL WILLIAMS — \$32 MILLION

“We gonna show you how to hustle” – ‘Show You How To Hustle’

Skateboard P makes one of the biggest leaps this year, moving up from No. 9 in 2014. Pharrell’s diverse portfolio as a musician, producer, performer, fashion designer, director and art curator, has made 2015 a great year for him. *Dope*, the movie he co-produced with Diddy, the global *GIRL* album tour, and dabbling in couture with Billionaire Boys Club and Woolworths, help to account for all those racks.

EMINEM — \$31 MILLION

It's not a *Forbes* list if Em' is not on it. But here's something to make you feel really bad about yourself: Eminem earned the bulk of this year's accounted *Forbes* earnings from simply performing six shows. Yup, his co-headlining *Monster Tour* with Rihanna averaged \$5 million per show. You do the math. Em' also earns insane royalties from his catalogue annually, and helped to produce the movie *Southpaw*. Em' moves up from the 10th spot in 2014 (\$18 million).



07 KANYE WEST — \$22 MILLION

“You ain’t getting money unless you got eight figures” – ‘All Day’

When you consider that ‘Ye hasn’t released any new music of his own since 2013 (with the exception of the lacklustre ‘All Day’ single), and that his *Yeezus* tour is reported to have made a loss (plus North’s Givenchy diapers can’t come cheap), it is pretty impressive that the man cracked the top 10. But when you’ve been making classic music for a decade, you can afford to let the catalogue (and Big Sean) work for you while you take some time off to work on becoming president and designing your new clothing line with adidas.



08 WIZ KHALIFA — \$21.5 MILLION

“So much money I should start a bank” – ‘Work Hard Play Hard’

All of Wiz’s teachers who told him that he would never make anything of himself if he constantly got high, must be really kicking themselves now. The Pittsburgh rapper’s weed-themed merch (in the States where it is legal) has become a consistent source of revenue for him. Wiz told *Forbes*, “It wasn’t conscious at first, but then I saw how far it was going and I was like, ‘Why not?’” He also tracklisted the *Furious 7* movie and has been on tour non-stop for the past two years.

09 NICKI MINAJ — \$21 MILLION

“I get money by the millions. F*ck a date” – ‘The Boys’

Apart from her world tour dates, which were sold out for the most part, Barbz had endorsements from Pepsi and OPI – as well as her very own Myx moscato, in which she holds a hefty equity stake and gets annual payouts for as well.



10 BIRDMAN — \$18 MILLION

“Ballin’ out, we keep the cash on deck” – ‘Money to Blow’

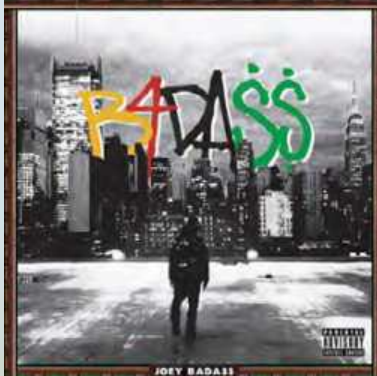
It’s not a good look to be rumoured to owe all your artists money (Drake, Wayne, Nicki, and so forth), and be sued by other people for debt-related reasons, while making the *Forbes* top 10 earners. But hey, his tattoo artist doesn’t care, so why should Birdman? Baby moves down from No. 7 last year.

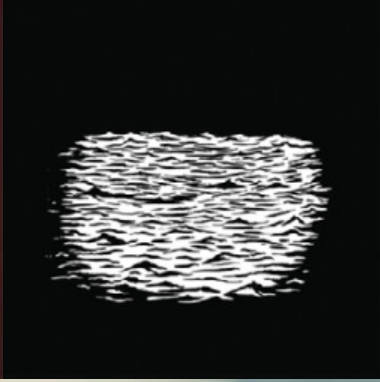
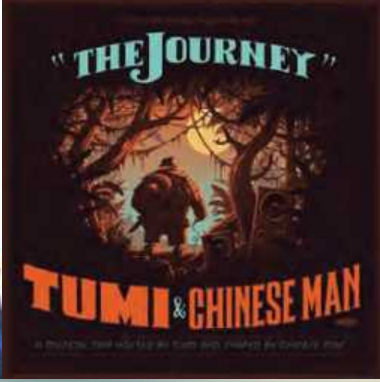
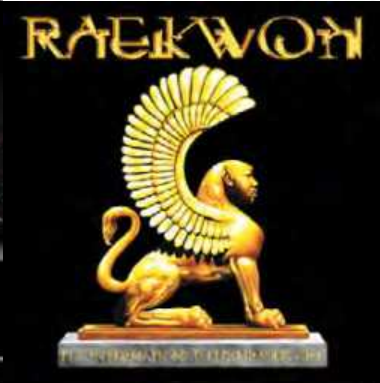
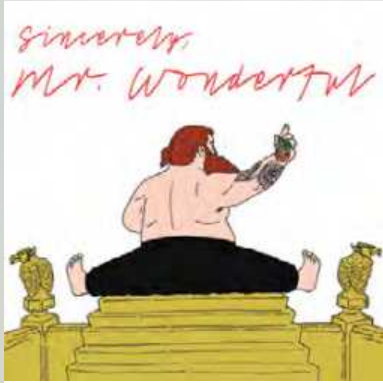
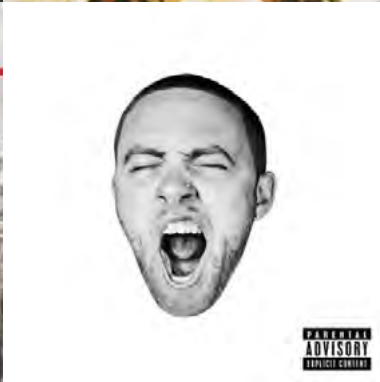
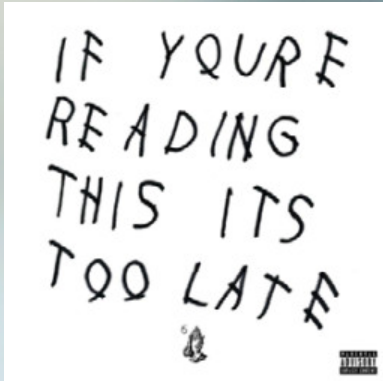
- 11 Pitbull – \$17 million
- 12 Lil Wayne – \$15 million
- 13 Kendrick Lamar – \$12 million
- 14 J. Cole – \$11 million
- 15 Snoop – \$10 million
- 16 Rick Ross – \$9 million
- 17 Tech N9ne – \$8.5 million
- 18 Ludacris – \$8 million
- 19 T.I – \$6 million
- 20 Macklemore & Ryan Lewis – \$5.5 million

WEALTHIEST HIP HOP ARTISTS ALIVE


Annual earnings is the battle, but winning the war is really what matters: net worth. Any rapper can make a killing one year and be completely washed and broke the following year. Net worth is what a person and their assets are worth holistically, and is a much more precise measure of a person’s decisions, business smarts, work ethic and planning. This is only for the big boys. Here are hip hop’s top five wealthiest personalities.

- 1 Diddy – \$750 million
- 2 Dr. Dre – \$700 million
- 3 Jay Z – \$550 million
- 4 50 Cent – \$155 million
- 5 Birdman – \$150 million





01 MINNIE DLAMINI

05 Sammy Sosa
Ms Sosa is a breath of fresh air for the industry – visually and otherwise. Metro FM radio host, *The Hustle* presenter, photographer, and Vuzu host, Sammy does this all while being a mother to a toddler at just 25. 



BAE WATCH

And because we share Da L.e.s's sentiments on 'Dice' that there are too many beautiful women in the world to just pick one, here are a few bad ones from the forever-giving interweb who are under the HYPE Honey Bae Watch lens. Keep a close eye, you might just see them in an issue in 2016.



@bumbblebubu



@cherrified



@mbalenhle_ntuly



@kendy_gabriella



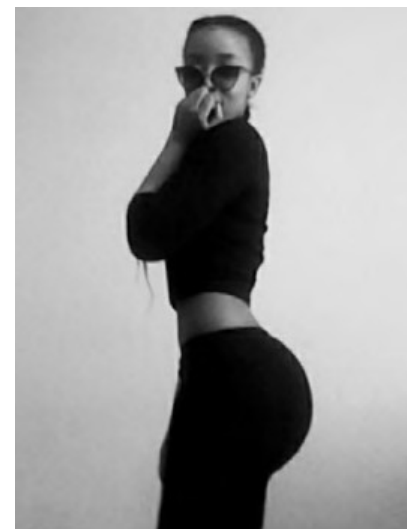
@khaixyll_2



@lady_kaygee



@Londie_london



@matha_k



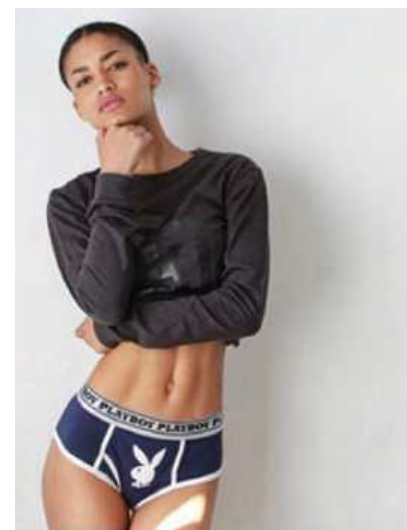
@mbali_bae



@misskhomotso_m



@sego_dagreat



@tianna_nash



SIMHLE PLAATJIES

LIKE A BOY

Remember that Ciara song, ‘Like A Boy’? How the premise of the song was role reversal and the video had Cici dressed in men’s clothing, fist-thumping her chest and grabbing her crotch in a close-up mean mug? But still, even in those ‘90s baggy pants and prison tattoos, each time you watch it you found yourself being serenaded and you started to become confused about whether you were attracted to boyish attributes. No? Me neither.

SHORT HAIR, STARK PHYSIQUE, STRONG (physically and mentally), athletic, a knack for climbing trees and getting dirty, and would probably pop you in the nose if you messed with her kicks; this is our latest flaming HYPE Honey, Simhle. But even with attributes that can be intimidating to the most secure guy, she is visibly far from a boy. At 22 years old, a pro hockey player, graphic design student and all-round creative, Simhle is both the beauty and the beast. Say hi. (But don’t get too close.)



VERBALZ: IRVE THE PERVE // VISUALZ: FRANZ JESCHE // MAKE-UP AND STYLING: SIMHLE BELINDA PLATJUES



Where did you grow up?

I grew up in Mandalay in Cape Town. I'm based in Johannesburg now 'cause of school but still very much a hometown girl.

Happy to have you here. What do you like to get up to when you're not accidentally thirst-trapping?

[Laughs] Well, I enjoy playing hockey and really doing any outdoor activity that could cause me to have bruises and scars. Is that weird? I love creating art; I draw and also write poetry. Uhm, does napping count as a hobby?

"I LIKE CHILLING IN MY UNDERWEAR EATING ICE CREAM"

Absolutely! It's probably among the best of hobbies for most. So the fortress that is your body, you're definitely a gym rat ...

Thank you! I take a lot of pride in staying healthy and looking good. I like to think I have good genes, but gym definitely helps to give me definition and accentuate my body.

Cannot argue with that. What would you say is the best characteristic about yourself?

I have an easy-going and carefree personality. I don't pay much attention to other people. It's what keeps me focused. I'm young and have a lot to look forward to in life, in general.

Being such an attractive woman, we're sure there are also some very creepy or scary things that guys have done to get your attention ...

I would say, but he might read this. My lips are sealed [laughs].

Fine. What's the nicest thing a guy has ever done to get your attention?

I was sick with the flu once, and 'he' dropped off my favourite thing in the

world: butternut soup from Woolies. I was so flattered because of how thoughtful that gesture was.

Lucky man, this 'he' guy. What do you find most attractive in a man?

Physically his legs and stance; I think posture is important and very sexy. The non-physical trait that I find most attractive in a man is someone who will endure the cold weather while watching me play hockey [laughs].

What do you find least attractive in a man?

Bad breath and body odour. Oh and men who are pompous are an instant turn-off!

Fair. What's currently blasting in your headphones when you hit the gym?

Tink's *Winter's Diary 2* mixtape is really good. She's a dope rapper.

Do you have any tattoos or piercings?

Besides the normal ear piercings, I have a belly ring and three tattoos.



**Wild. What is your guilty pleasure?
Something you like to do when no one is watching.**

I can't believe you're asking me this. Is this even allowed? [Laughs] I like chilling in my underwear eating ice cream and Speckled Eggs, and drinking milk straight from the carton or bottle. My secret is out.

That's my favourite pastime too! So, a little game, if you will indulge us. It's called 'Kill. Bang. Marry' and these are your options: Riky, AKA and Cassper Nyovest.

Hmmm. I think I would have to kill AKA, bang Cassper and marry Riky.

What does it mean to you to be a young African woman?

To hold your head up high, to walk with pride and to never forget where the journey started. Africans have a unique strength in spirit and we should try to tap into that when we experience challenging times. 📌

INSTAGRAM: @SIMHLE
TWITTER: @BELINDA_BELLS








Fedoras: Nothing against looking clean but this one has been done to death. To all the pretentiously deep, supposed GQ-esque classic men: it's over. Retire the fedora already.



GIGI LAMAYNE #IRONLADY FREESTYLES.


 **Tweezy vs E-Jay:** In October, CPT MC E-Jay accused the former close friend and producer of stealing a concept and instrumental and giving it to rap duo B3nchmark. In the Twitter exchange E-Jay called Tweezy a “broke b*tch” and a “fake”, among other things. A potentially dynamic partnership ruined.

 **Scrambles 4 Money 2015:** Simply the BEST THING since the Carlton Banks dance and Kangol hats. Bless the battle league for keeping this aspect of the culture alive in SA.


 **HHP hosted the SAMAs XXI:** Unanimously the most entertaining and lively host to steer the ceremony, Jabba put hip hop on a general music platform with finesse and swag.

KRONIKLEZ OF HIP HOP.


 **Cass vs Shane Eagle battle:** If you watched *The Hustle*, you know what's good. Classic.


 **Discovering your favourite rapper is an a*shole:** AKA has been villainous since forever. But nice guys Khuli Chana, ProVerb and Tumi shocked viewers as judges on *The Hustle* when criticisms got so cold it made you want to comfort the targeted contestant with a hug. If you look at it like it was for the benefit of the contestants' growth, it's an easier pill to swallow. But for most, it only made you reconsider asking for that selfie next time you spot one of them in public.


 **Clothing:** In 2015 hip hop branched out into clothing in a big way. Riky developed a relationship with Puma and created his Boss Zonke line, Cassper released quality branded gear, AKA and Cashtime both had sold-out collaborations with Head Honcho, and Zakwe opened a boutique in Durban, among other rappers and DJs who did their thing.


 **Talent development:** Between hip hop conventions, Jack Scouts, Sprite Uncontainable, *The Hustle*, Durex SA's Next Great MC, Coke Studios, and a few other initiatives, opportunities for up-and-comers were at an all-time high in 2015. The motives of backed 'developmental ventures' can be questionable at times, but they are still an opportunity to make it work for yourself if you're trying to come up. Cassper was once a contestant (and winner) on *Jika Majika*, so don't sleep on chances.

 **Signings:** K.O signed Nomuzi, Khuli Chana signed Gigi LaMayne, Native Rhythms signed Driemanskap, and JR signed Shane Eagle.

 **AvGang dropped 'NEWS':** If you have a bone to pick, put it in a song and let social media shake. The DBN group's street anthem was definitely a highlight of the year.

 **Visor caps:** Not to knock anyone's swag, but those things should be restricted to golf courses and grandparents.

 **Reazus Christ:** The artwork for Reason's single was controversial, but not without meaning and pure intention upon hearing the song. As the saying goes: Well-behaved people seldom make history.

 **Tours:** New York City, Texas, Dodoma, Kinshasa, Paris, Abu Dhabi, Gaborone, London, Harare and Nairobi are just some of the world's cities that the SA music flag has been flown in this year courtesy of a handful of local hip hop musicians.


AKA FREESTYLE ON TIM WESTWOOD.


LINKEDIN EMAIL SPAM.

AUTOMATIC YOUTUBE ADS WHEN TRYING TO WATCH A VIDEO.

K.O WON SONG OF THE YEAR AT THE SAMAS XXI.

MOBB DEEP AND ONYX PERFORMED IN SA.

 **Mos Def in SA:** It seems Yasiin Bey is still infatuated with Mzansi, as he has been spotted by numerous people in JHB and CPT in the last quarter of the year. We ain't complaining, just give the people some shows though.

 **DJ Speedsta took over Siz n Scoop's slot:** It's impossible to try to recreate *The Full Clip*, but it's even worse that until almost mid-year YFM had no hip hop show for about a year. DJ Speedsta occupied the slot this year. Rumble young man, rumble.

ZAKWE'S 'LET MY FANS DOWN'.

NEW MO MOLEMI MUSIC.


NEW PROKID MUSIC.

 Khuli copped an Aston Martin.


THIRST-TRAP INSTAGRAM POSTS WITH FAKE DEEP CAPTIONS.


 **Netflix and chill.**

GAME OF THRONES.







 **Eskom inconsistency:** How else are we supposed to binge-watch *Game of Thrones*?

KWESTA'S OCTOBER ALBUM PREVIEW PERFORMANCE WITH A CLASSICAL BAND.

 **The word 'bae':** It was cool in the beginning. Never gangsta but bearable. Unfortunately the abuse of the term in 2015 in all its variations (baecation, bae-able, and the like) is now unacceptable.

 **Travis Scott doppelgangers:** If you're reading this and in 2015 you had one of those La Flame hairstyles (you know which one) and in pictures you posed like you're a vampire trying to avert your gaze from the sun's rays, you are part of what is wrong with the world.

#FILLUPTHE DOME

-  Super unlocked
-  Sensational
-  Hilarious
-  Hot garbage
-  Indifferent
-  Disappointing





This year gave us more than a handful of new artists. Whether they were brand new, as in the case of WTF and the Skhanda Queen, or previously part of a collective and have now cemented themselves as soloists with a mainstream debut offering, like Fifi Cooper and Stilo Magolide, there has never been such an abundant reserve of diverse hip hop and street artists succeeding all at the same time. With that said, this is HYPE's top picks of cats who made their mark in 2015 (in no particular order).

Ms Fifi has actually been in the game for years, with writing credits on albums like *Lost In Time* and other major musical accolades. Having been a fixture in her hometown, Maftown, for a while, this year she made the move to the City of Gold and the world heard her voice.

Similarly, the Iron Lady has been on her grind for over four years, even winning the Best

Female category at the South African Hip Hop Awards in 2013. But the Khuli Chana signing made 2015 her coming of age. Gigi built her momentum song by song, freestyle by freestyle, video by video, and announced her arrival as a rap force.

WTF
Awon Wolf
Rouge
Patty Monroe
Breeze
Chad Da Don
Moozlie
Stilo Magolide
Yanga
E-Jay
A-Reece 

WHO GOT NEXT?

Whether they have been around for some time and their stars haven't quite aligned yet, or they made their first real go at this music thing in 2015, there are a few names who have started to put themselves out there who we are excited to hear more from. Here is our pick for who's got next.

NASTY C

It's a new year, which means it's pretty much anyone's game if you are hungry enough and have a little luck on your side. But having some momentum from the previous year always helps, too. At just 18 years old, with one mixtape out and a string of 2015 features, this Durban-based rapper already has the respect of his peers (and his heroes) and bagged an MTV cypher and an AmaKipKip endorsement. His frightening lyrical abilities, which are way beyond his years, as well as his ability as a beatmaker and producer, and knack for catchy melodies, make Nasty C a deadly triple threat. Already having been in recording sessions with AKA, Da L.e.s, Tumi Molekane, Aewon Wolf, and having got daps from the likes of Maggz, Kid X, Slikour, Cassper Nyovest and more, the doors are wide open for this young emcee to impress. Here's to 2016!

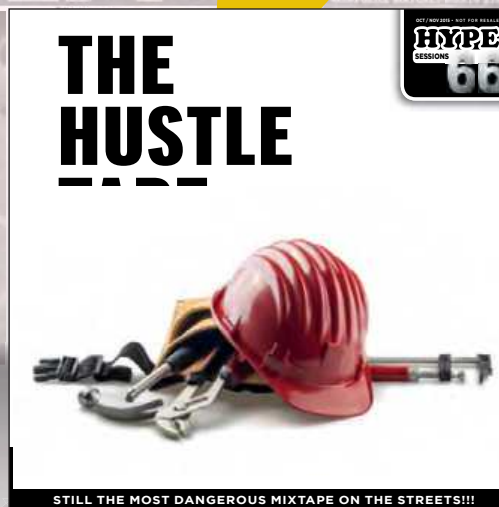
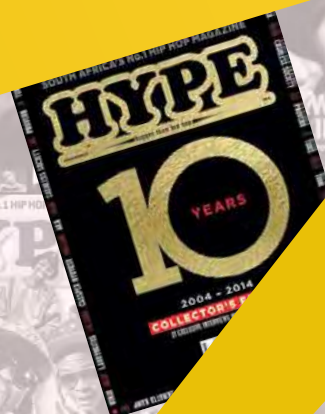
BigStar Johnson
Buks
Cass
Shane Eagle
Clara T
Sipho the Gift
Inseezy
Emtee
Adrianto
2leeStark
2ManCut
Lolo Vandal
Fame Junior
Shabzi Madallion
Eric Rush
Gemini Major
Daddy
Chaz LeHippie
Shabzi Medallion



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Power to the university class of 2015 for acting on your convictions instead of limiting the cause to hashtags, mouth service and trending topics. You are the stuff that history is made of.
#NoMouthService

#FEESMUSTFALL

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CONVERSE

HYPE



SIMHLE PLAATJIES

– Dec'15/Jan'16 HYPE HONEY
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